

# QUEEN'S THEATRE.



BRIDGE STREET, MANCHESTER.

SOLE LESSEE AND MANAGER

MR. E. EDMONDS.

Mr. EDMONDS has great pleasure in announcing the First SHAKSPERIAN REVIVAL at this Theatre with  
NEW MUSIC, SCENERY, COSTUMES, and APPOINTMENTS, Shakspeare's Tragedy, entitled

## JULIUS CÆSAR!

### OPINIONS OF THE PRESS.

From the **MANCHESTER GUARDIAN**,  
November 4th, 1875.

The management at the Queen's deserve great credit for the manner in which they have produced "Julius Cæsar," both in regard to the acting and the mounting of the piece. The latter displays both care and taste—care in the correctness of details in dresses, scenery, arms, and other kindred matters; taste in the grouping and general arrangement of the scene.

From the **MANCHESTER EXAMINER**,  
November 3rd, 1875.

The revival of "Julius Cæsar" at the Queen's Theatre on a scale of very considerable splendour is a fact which speaks volumes for the motives of the management. It is a noble ambition which desires, by the worthy production of classic drama, to rescue the stage from the degradation of those farragos of nonsense and inanity which, under the name of burlesque and extravaganza, are popular with modern audiences. The production of "Julius Cæsar," as we witnessed it on Monday evening, proves that Mr. Edmonds has not sat at the feet of Mr. Calvert for nothing.

From the **MANCHESTER COURIER**,  
November 2nd, 1875.

It may, indeed, be safely asserted that Manchester playgoers have not for some years had an opportunity of

listening to Shakspeare—we are not now speaking of upholstery—to greater advantage than at the Queen's Theatre this week.

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2nd, 1875.

The cast was strong, the scenery excellent, the dresses well-chosen, and the mounting generally all that could well be desired, even by the most fastidious of playgoers.

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2nd, 1875.

The scenery is appropriate and well painted, while the costumes and other appointments may be landed for their fidelity to the classic traditions of Rome. The acting did not fall short of the mounting.

From the **CITY LANTERN**, November  
5th, 1875.

Mr. Edmonds has the credit of being an excellent stage-manager, and the reputation which he won in this respect at the Prince's Theatre is now fully confirmed at the Queen's. In the present representation there is a levelness, a stateliness, and a dignity about the performance which well accord with the memorable scenes which

occurred in ancient Rome in the days of Cæsar, Brutus, Cassius, and Marc Antony, and the intense interest with which the development of the tragedy is followed by the audience is not one of the least pleasures attendant upon a visit to the theatre.

From the **CRITIC**, November 5th, 1875.

Mr. Edmonds is to be congratulated on the production of so important a work, and the spirit in which it is done. While the accessories are carefully attended to, it is upon the actors rather than upon the scene painter, the costumier, the stage carpenter, and the property man, that the management rely for success. We trust it will attend his present venture, for it is one of the most level and satisfactory performances of the legitimate drama which has been witnessed in Manchester for a long time.

From the **WEEKLY POST**, Nov. 6th, 1875.

At the Queen's Theatre, Mr. Edmonds has fulfilled his promise of giving us a Shaksperian revival, and has done it with a thoroughness, completeness, and success which leave little to be desired. In every respect the revival of "Julius Cæsar" at the Queen's will bear, and will repay, thoughtful examination and criticism.

Special Engagement of  
**MR. HENRY LORAINÉ,**

Who will sustain the part of "BRUTUS."

**MR. PENNINGTON**

Will sustain the part of "CASSIUS."

The Overture and Incidental Music selected and arranged expressly for this production by **MR. EDWARD WILLIAMS.**

STAGE MANAGER - - **MR. G. F. SINCLAIR.**

SCENIC ARTIST - - **MR. C. D. LEIGH.**

An Efficient Professional Chorus. Trained Auxiliaries. An Augmented Ballet.

Principal Dancer

Miss **LILY DAVIS.**

*The whole produced under the superintendence of Mr. E. EDMONDS.*

Acting Manager

**Mr. J. C. EMERSON.**

**DOORS OPEN AT SIX, TO COMMENCE AT SEVEN.**  
Private Boxes from 10s. to £2. 2s.; Stalls, 4s.; Circle, 3s.; Second Circle, 2s.; Pit, ONE SHILLING; Gallery, SIXPENCE.  
From 6 to 6-45 Sixpence extra to Pit and Gallery. Pass out Cheques not transferable. NO MONEY RETURNED.

CHILDREN IN ARMS NOT ADMITTED.

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 THE GROWTH OF 1875.

In consequence of the Engagement of Miss WALLIS, commencing on Monday, Nov. 22, the performances of Julius Cæsar cannot be prolonged beyond November 20.

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SHAKSPEARE'S TRAGEDY OF

# JULIUS CÆSAR.

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Marcus Antonius .....	Mr. J. D. BEVERIDGE
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Cicero.....	Mr. T. ANDERSON
Publius .....	Mr. WEATHERSBY,
Popilius .....	Mr. TOWNSON
Marcus Brutus.....	Mr. HENRY LORAINÉ
Cassius.....	Mr. W. H. PENNINGTON
Casca .....	Mr. F. B. EGAN
Trebonius .....	Mr. H. M. CLIFFORD
Ligarius .....	Mr. WYNDHAM
Decius Brutus.....	Mr. S. FISHER
Metellus Cimber .....	Mr. D. CURTIS
Cinna .....	Mr. W. ALEXANDER
Flavius.....	Mr. J. FARRELL
Marullus .....	Mr. CHUTE
Artemidorus.....	Mr. T. SHEPLEY
A Soothsayer.....	Mr. T. LONGMORE
Cinna.....	Mr. PRESTON
Lucillius.....	Mr. M. SIMPSON
Titinius .....	Mr. S. ROBIE
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Young Cato.....	Mr. BELLIS
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Triumvirs after the death of Julius Cæsar {  
 Senators {  
 Conspirators against Julius Cæsar {  
 Tribunes {  
 (a sophist of Cnidos).....  
 (a Poet).....  
 Friends to Brutus {  
 and Cassius {  
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 Brutus {  
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IMPORTANT NOTICE.—BLACK & GREEN, in reply to constant inquiries, beg to state that their Teas and Coffees are sold at such very close profits that no reduction can be made however large the quantity purchased, their rule being to serve the half pound buyer on the same terms as the largest consumer.

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ACT I.—**R O M E.** C. Leigh.

## The Feast of Lupercal.

On the fifteenth of February, the day of Lupercalia, Cæsar was seated in his golden chair before the rostra, to preside over the solemn ceremonies of that popular festival. \* \* \* Antonius the consul was at their head, and next to the dictator occupied the most conspicuous place in the eyes of the multitude. Possibly the novelty of the sight of the one consul stripped to his skin, with only a narrow girdle round his loins, waving in his hand the thong of goat's hide, and striking with it, as he ran rapidly through the principal streets, the women who presented themselves to the blow, which was supposed to avert sterility, was still more attractive than that of the other in the laurel crown and triumphal robes, which use had rendered familiar. When Antonius had run his course, he broke through the admiring multitude, and approached the seat of the dictator. He drew from beneath his girdle a diadem, and made as if he would offer it to him, exclaiming that it was the gift of the Roman people. The action was hailed by some clapping of hands; but it was faint and brief and easily betrayed that it was preconcerted. But when Cæsar put away from him the proffered gift, a much louder burst of genuine applause succeeded. Antonius offered it a second time, again there was a slight sound of applause, and again on Cæsar's rejection of it a vehement expression of satisfaction. \* \* \* "I am not a king" repeated Cæsar, "the only king of the Romans is Jupiter."

ACT II.

### SCENE I.—THE ARCH OF TITUS.

C. Leigh.

### SCENE II.—Brutus's Orchard.

C. Leigh.

His (Brutus) consort Claudia he had divorced to espouse the philosophers daughter, Portia, a woman of more masculine spirit than his own. But thus doubly connected with strength and virtue, Brutus failed nevertheless to acquire the firmness which nature had denied him. Although in his habits a professed student, he could not resolve to withdraw to the shades of philosophy from the fiery glare of a season of revolution. \* \* \* The weakness of Brutus's character may be estimated by the means which were employed to work upon him. A bit of paper affixed to the statue of the ancient hero with the words "Would thou wert alive;" billets thrust into his hand inscribed "Brutus thou sleepest, thou art no Brutus." \* \* \* Cassius, who was brother-in-law to Brutus, and admitted to his most familiar intimacy, watched narrowly the effect of these incentives to his ambition, and led him gradually to the point at which he could venture to disclose the deed which was in contemplation.

### SCENE III.—CÆSAR'S PALACE.

ACT III.

C. Leigh.

### SCENE IV.—THE CAPITOL.

A. Henderson.

As Cæsar proceeded along the Forum and Velabrum from the mansion of the chief pontiff to the theatre of Pompeius, more than one person, it seems, pressed towards him to warn him of his doom. But the conspirators to whom that part of the business was assigned, crowded closely about him, and the press of his attendants was almost too great to allow of a mere stranger's approach. One man, indeed, succeeded in thrusting a paper into his hand, and earnestly exhorted him to read it instantly. It was supposed to have contained a distinct announcement of the impending danger, but Cæsar was accustomed to receive petitions in this way, and paid no immediate attention to it though he had it still rolled up in his hand when he entered the senate house \* \* \* he observed complacently to the augur Spurinna—who had forbidden evil on that fatal day—"The Ides of March are come"; "yes," muttered the sage—but not yet passed." \* \* \* Cæsar entered; his enemies closed in a dense mass around him, and while they led him to his chair kept off all intruders \* \* \* scarcely was the victim seated when Tillius Cimber approached with a petition for his brother's pardon. The others, as was concerted, joined in the supplication, grasping his hands and embracing his neck \* \* \* then P. Casca who was behind, drew a weapon, and grazed his shoulder with an ill-directed stroke, Cæsar disengaged one hand and snatched at the hilt, shouting "Cursed Casca, what means this?" "Help!" cried Casca to his brother Lucius, and at the same time the others aimed each his dagger at the devoted object, Cæsar for an instant defended himself, and even wounded one of his assailants with his stylus; but when he distinguished Brutus in the press, and saw the steel flashing in his hand also, "What! thou too, Brutus!" he exclaimed, let go his hold of Casca, and drawing his robe over his face, made no further resistance. The assassins stabbed him through and through, for they had pledged themselves, one and all, to bathe their daggers in his blood \* \* \* he fell dead at the foot of Pompeius' statue.

ACT IV.

## THE FORUM.

C. Leigh.

Having gained the rostra, Brutus proceeded to deliver his studied harangue, destined, as he conceived, to secure the applause of his countrymen. \* \* \* While the feelings of the citizens were thus melting with compassion or glowing with resentment, Antonius came forward as the first magistrate of the republic, to deliver the funeral eulogy due to the mighty dead. \* \* \* This famous speech was in fact a consummate piece of dramatic art. The eloquence of Antonius was less moving than the gestures which enforced it, and the accessory circumstances which he enlisted to plead on his behalf.

ACT V.

### SCENE I.—The Plains of Sardis.

C. Leigh.

### SCENE II.—The Tent of Brutus.

C. Leigh.

As he was in his tent with a little light thinking of weighty matters, he thought he heard one come in to him, and casting his eye towards the door of his tent, that he saw a wonderful, strange, and monstrous shape of a body coming towards him, and said never a word. So Brutus boldly asked what he was, a god or a man, and what cause brought him thither. The spirit answered him, "I am thy evil spirit Brutus, and thou shalt see me by the city of Philippes."

ACT VI.

## The Plains of Philippi. The Army on the March.

C. Leigh.

The battle then was lost, the cause was desperate, and now his (Cassius') friend was slaughtered, as he deemed before his eyes. He upbraided himself for having lived too long, and skulking into a tent desired his freedman Pindarus to give him the fatal blow.

## THE BATTLE.

The battle of Philippi was renewed on the same ground after an interval of twenty days. It was well contested: there was no sudden and overwhelming onset on the one side, no panic, terror and confusion on the other. \* \* \* Every hope was fled: the hope of victory, the hope of liberty, even the last hope of dying gloriously in battle. Brutus retired with a few attendants to a woody covert by the banks of a stream where he might snatch a few hours of rest and concealment. \* \* \* He drew aside his companions one by one, and besought them to strike him to heart, or hold the point of his sword for himself to fall upon. One after another they all shrank from the horrid service, but as the night drew on it became necessary to remove further, and he sprang to his feet with desperate resolution, exclaiming, "we must indeed flee, but it shall be with our hands;" then at last Brutus accomplished the meditated stroke.

## DEATH OF BRUTUS.

He possessed an extraordinary memory, and a still more extraordinary imagination, which led him into superstitions differing only from those of the multitude by a strange admixture of philosophy. He was deficient of knowledge of mankind and the world, whence he was never able to foresee the course of things, and was ever surprised at the results. Hence also his want of independent judgment. The quantity of his varied knowledge, which he had acquired by extensive reading and his intercourse with philosophers, was beyond his control, and was rather an encumbrance to him than anything else. Nothing had such charms for him as study, which he prosecuted by day and night, at home and abroad.

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